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博 士 学 位 论 文

男旦女形表演艺术研究

A Study on Male Dan - Female Impersonation Performing Art

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中文摘要

本文以男旦女形的跨性别扮演现象切入，以现当代亚洲传统戏剧中男扮女的三个典型个案——梅兰芳、陈旺熿、坂东玉三郎的演员艺术为主轴，辅以当代具特点之东南亚传统舞蹈中男扮女现象，透过影像纪录进行身段姿态动作分析，佐以史料文献探讨男旦女形演员艺术创造过程及通则特点，研究表演逻辑统一性特征与意义，提出男旦女形对于当代亚洲传统戏剧中的演员表演艺术影响与启示。

梅兰芳抛开角色人物性别既定形象，突破行当表演限制，体现出戏曲表演艺术中的“中性”美学观；陈旺熿以草根质朴的表演，完成了“男人演旦角”的真实传达；坂东玉三郎运用同一身体、不同能量去呈现出不同的生命，透露出姿态并非重点，精神乃是核心价值，体现肢体能量的质量和实际的性别无关；东南亚男扮女传统舞者受佛教影响，所扮演的女性角色模拟出无性别意识的菩萨形象。

男旦女形的身体和其所进行表演体现的场域空间是“第三空间”，性别暗示的身体符号已有新的创造，其身份并非一种固定属性，而是一种具有功能性的结构和临时性特征，由各种差异互相妥协而成；研究男旦女形的身份模式，应除去“异化”和“归化”问题，让他们的表演艺术在剧场中获得公平的看待，乃至让男旦女形演员在人类社会中获得真正的平等。男旦女形演员的跨性别扮演艺术创造，建立了亚洲传统表演艺术的演员表演规律，具有着“中性”、甚至“无性”的统一逻辑，透过研究，将更清楚地认识及解读亚洲传统表演艺术中，关于存在于演员身体里的“秘密”。

关键词：男旦女形；跨性别；身体。

Abstract

By cutting in with the cross-gender play phenomenon in “male dan – female impersonation”, this research is to study three typical cases - Mei lanfeng, Chen wangcong and Bando Tamasaburo - of male disguised as female in the traditional theater in the contemporary Asia, along with South-East Asian traditional dance which also present the similar phenomenon. By analyzing the postures and movements through the images and reviewing the literatures, to discuss the art creation process and its distinguishing features developed by the performers of “male dan – female impersonation”, to explore the unified characteristics and meanings in performance logic, and to bring up the its influence and inspiration in the performing arts in the contemporary Asian traditional theater.

In Mei lanfeng's case, he casted aside the stereotype of personages, characteristics, and gender, and broke through the types of role in Peking opera, then to embody the view of “neutral” aesthetic in the opera performing art. In the case of Chen wangcong was to truly represent “men play female role” with his unadorned acting. Bando Tamasaburo used same biological body with different energy input to express different life. It also showed the core value is not posture but spirit, and reflected performing power and quality are unrelated with the gender in reality. The case of East-Asian was deeply influenced by Buddhism, thus, male dancer in female impersonation is to portray female characters and to imitate Buddha without gender consciousness.

The body of “Male dan – female impersonation” performer and its acting has created “the third space”, in which the body symbol with sex implied has been reconstructed, and the identity will not be non-fixed into particular category, but to be functional and tentative characteristics formed by the disparities and compromise. To study the identity mode of “male dan – female impersonation” should eliminate the bias of “alienation” and “Nnaturalization” and to give these performers truly fair treatment in the theaters and even in the society. The “male dan – female

impersonation” performer created cross-gender play, and has established the rules of performer acting in Asian traditional performing art which have the unified logic of “neutral”, even “asexual”. Through the research, it will be more clearly recognize and interpret “the secret” in the performer’s body in Asian traditional performing art.

Keywords: cross-gender play, male dan - female impersonation, Asian traditional performance

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